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SIXPENCE.

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TURKISH ARBITRATION IN A TOWN RECENTLY RELIEVED BY TURKISH TROOPS: SETTLING A BLOOD-FEUD AT TUZI.

It was reported from Cetinje the other day that the Bashi-Bazouks had driven back the Albanians with considerable loss all along the line, had occupied the Detchitch Mountain, and had relieved Tuzi. The drawing shows men of the Clementi tribe settling a blood-feud with the aid of a Turkish arbitrator. The Clementis are constantly at war with the Montenegrins, whose land marches with theirs. They are well armed; the least up-to-date rifle they use is the Peabody-Martini, and our Artist himself has

seen in their houses barrels full of arms and ammunition, mostly captured from the Turks. They claim to be direct descendants of Scanderbeg, the Albanian commander who threw off the Turkish yoke in the fifteenth century, whose birthplace is close to Tuzi. They can put about 20,000 men into the field. Their blood-feuds are frequently settled in the end by Turkish officials, who award the side adjudged injured a number of cattle or sheep.—[DRAWN BY R. CATON WOODVILLE.]

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PARLIAMENT.

GOVERNMENTS propose, but Oppositions sometimes
dispose, and thus the House of Commons, in
adjourning for an Easter recess which is little more
than a week-end, is far short of the stage at which the
Prime Minister originally hoped it would be. Instead
of getting the Parliament Bill through that House
before Good Friday, he sees before him a long period
of controversy. The Bill has been discussed and
contested with a systematic thoroughness never sur-
passed in the case of any measure. The Conservative
leader, in a memorable speech which the Liberals
cheered enthusiastically, bore flattering testimony to
the representative and independent character of the
House of Commons, and it remains to be seen if argu-
ment will prove as effective in the history of this con-
stitutional project as, in his opinion, it usually is. The
will of the House certainly prevailed against a Minister
in the case of the cadet Archer-Shee, Mr. McKenna
being first compelled to offer an unqualified expres-
sion of regret for the proceedings of the Admiralty,
and later to consent to the question of the amount of
compensation and costs being settled by Sir Rufus
Isaacs and Sir Edward Carson, with the assistance of
Lord Mersey. His tardiness in making reparation pro-
voked severe comment, and Lord Charles Beresford
scolded him with a sailor-like frankness which dis-
pleased no section of the House. Mr. Runciman has
been subjected to frequent critical questioning with refer-
ence to the weakness of his departmental control, as
revealed by the "Holmes circular," and Mr. Churchill
has been badgered and chaffed about the Dartmoor
shepherd, who has at last been recovered by the police.
Thus the Commons have maintained their interest and
exercised some influence in various branches of official
work. The debate on the Copyright Bill, with its
Birrellisms and its speeches by Mr. Buxton, Sir Gilbert
Parker, and Mr. Balfour, showed the House at its best.
Unfortunately, temper is not always good, and the
"ragging" of Mr. Clough might have led to more
disagreeable proceedings even than the jostling which
occurred.

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card signed by the Editor himself or one of the Directors.

THE HEAD OF OLIVER CROMWELL

(See Illustrations.)

A HISTORY of the head which is claimed to be that
of Oliver Cromwell was written in 1827 by the
great-grandfather of the Rev. H. R. Wilkinson, Vicar of
Stoke-by-Nayland, in whose possession the head now
is. The following is a digest of this narrative.

In January 1661, after the Restoration, the body of
Cromwell, with those of Ireton and Bradshaw, was
exhumed from Westminster Abbey and taken in a cart
to the Red Lion, in Holborn. From there the three
corpses were carried on sledges to Tyburn, and there
hanged, on the anniversary of the execution of Charles I.,
Jan. 30. All the way, the mob pelted the bodies with
stones, brickbats, and mud. At sunset they were cut
down and beheaded; the trunks were thrown into a pit
under the gallows, and the heads were spiked upon oak
poles and fixed on the top of Westminster Hall. There
the head of Cromwell remained, exposed to all the
violence of the weather, for twenty-five years. An eye-
witness of the state of the bodies after they were dug
up says that "Cromwell's was so carefully embalmed
that it was at that time very fresh in green sere-cloth."
Pepys, in his Diary, says that he saw the bodies hung
and beheaded and the heads fixed on Westminster Hall.

The tradition regarding Oliver Cromwell's head is
that, on a stormy night towards the end of James
the Second's reign, it was blown off from the top of
Westminster Hall, and fell at the feet of a sentinel.
He picked it up, and, seeing what it was, put it under
his cloak till he went home, and there hid it in a
chimney, without telling his wife and daughter. "Having
concealed it for two or three days," the account con-
tinues, "before he saw the placards which ordered any-
one possessing it to take it to a certain office, he was
afraid to divulge the secret till, on his death-bed, he
discovered it to his wife and daughter. The latter being
married, her husband looked out for the best market,
and sold it to one of the Cambridgeshire Russels,
through which family it descended privately, in the box
in which it is now deposited, till it came into the pos-
session of the late Samuel Russel, who, being an indif-
ferent comic actor of dissolute habits, and very needy,
exhibited it at a place near Clare Market. Here Mr.
James Cox, formerly proprietor of the celebrated museum
which bore his name, first saw it, about the year 1780,
and here commences the oral testimony."

The Russels were descended from Cromwell, whose
granddaughter, Elizabeth Cromwell, married William
Russel of Fordham, in Cambridgeshire. Mr. Cox offered
Samuel Russel £100 for the head; but the latter, though
poor and in debt, refused to part with it, regarding it as
a sacred relic of his great ancestor. He, however,
borrowed money from Mr. Cox from time to time, and
at length, when the loan came to £100, he let him have
the head for a further payment. Mr. Cox, on retiring
from the museum, sold the head to his successors for
£230, and they, being strong democrats, exhibited it in
Bond Street at the beginning of the French Revolution,
charging half-a-crown for each person admitted.

"It is rather remarkable," says the writer of the
account, Mr. Wilkinson's great-grandfather, "that each
of these three gentlemen met with a sudden death. The
last, who was a friend of mine, dropped in an apoplectic
fit from his horse, and his daughter (whose property the
head became) marrying, her husband sold it to me." This
was in 1815, and on June 25, 1827, he writes, "the
head has now been in my possession nearly fifteen years."

The fact of the head having been embalmed,
before being severed from the body and spiked, is in
itself strong testimony to its being Cromwell's. As
the writer says: "You will not find in all history
an account of a head being first embalmed, and then
spiked, except Oliver Cromwell's; for these circum-
stances, being the two extremes of honour and dis-
grace, they never met before nor since in the same
person. The noblemen who were traitors were beheaded
and their heads spiked, but not embalmed: Oliver was
embalmed and buried as a Potentate, and afterwards
hung and spiked as a Delinquent."

Another point is that the oak staff on which the
head was spiked, was in a stage of decay about 1820
as would have required 150 years to bring about. At
that time (that is, about 1670) any deception would hardly
have been possible, as there were relatives and friends
of Cromwell alive who could have exposed it.

There are also what may be called positive proofs.
Cromwell's hair was of a chestnut colour, which
seldom turns grey, and there is not a grey hair on the
embalmed head. His forehead was low and broad, the
eyebrows strong, the cheek-bones high, the end of his
nose large and fleshy, the chin not prominent, the lower
jawbone particularly short and straight, the orbits of his
eyes large, the famous wart was close above the right
eyebrow at the angle nearest the nose. All these points
are evident in the embalmed head, and were recognised
in it by Flaxman, the sculptor, who was convinced that
it was Cromwell's, especially by the lower jawbone so
characteristic of the family.

The fleshy part of the nose was probably flattened
when the head (placed, perhaps, face downwards on the
ground) was cut off by the executioner, who appears to
have dealt his first blow too high up in the neck to
sever it. An impostor trying to pass off another head
as Cromwell's would not have flattened the nose, and
would have shown an artificial wart, and not merely
the excavation made by the loss of it. There is another
corroborating circumstance. At the end of his life Crom-
well, through fear of assassination, avoided the barber,
and let his beard grow long. His relatives objected to
the cast taken after his death, because the impression
of the beard spoilt the likeness. Now the beard on the
embalmed head had grown in exactly the same manner.

Many competent judges have believed the evidence,
including Dr. Southgate, a former librarian of the British
Museum, and John Kirk, the medallist. Among the
medals bearing Cromwell's head was one by the famous
designer, Thomas Simon, who was sent down to Edin-
burgh by the Parliament, after the Battle of Dunbar, to
design a medal commemorating the victory.

BOTH EMBALMED AND IMPALED! OLIVER CROMWELL'S HEAD?



1. FOR COMPARISON WITH THE FEATURES OF THE HEAD BELIEVED TO BE THAT OF OLIVER CROMWELL: COOPER'S PORTRAIT OF THE PROTECTOR, IN THE NATIONAL GALLERY.
2. THE UNFINISHED PORTRAIT BY SAMUEL COOPER: THE MINIATURE OF OLIVER CROMWELL, IN THE COLLECTION OF THE DUKE OF BUCCLEUCH.

3. THE CAMBRIDGE PORTRAIT: THE PASTEL, BY COOPER, IN SIDNEY SUSSEX COLLEGE, ADVANCED AS PROOF OF THE AUTHENTICITY OF THE HEAD.
4. FOR COMPARISON WITH THE FEATURES OF THE "OLIVER CROMWELL HEAD": THE DEATH-MASK OF THE GREAT PROTECTOR.

5. BELIEVED TO HAVE BEEN MADE DURING THE PROTECTOR'S LIFETIME: THE PLASTER MASK OF CROMWELL.
- 6 AND 7. BELIEVED TO BE THE HEAD OF OLIVER CROMWELL: THE EMBALMED AND IMPALED HEAD WHICH IS THE PROPERTY OF THE REV. H. R. WILKINSON, SHOWING THE GROWTH OF "BEARD," AND THE PIKE PIERCING IT.

Many are confident that the embalmed and impaled head in the possession of the Rev. H. R. Wilkinson is, indeed, the head of Oliver Cromwell. Amongst the arguments advanced to prove this are the likeness between the features of the head and those shown in well-known portraits of Cromwell, and the fact that the head is embalmed, for the Protector was embalmed, and the combination of embalming and impalement on a pike is believed to have occurred but once in history. The known facts about Cromwell's personal appearance agree with the formation of the head under discussion, and the famous wart, which was close above the right eyebrow at the angle nearest the nose, is represented by a depression in the skin; the

growth of hair on the face tallies with the fact that in his last days Cromwell, possibly fearing assassination, went unshaven. The head was shown at Burlington House a few days ago, before members of the Royal Archaeological Society of Great Britain. The plaster mask shown in Illustration 5, said to have been taken while Cromwell was alive, formerly belonged to the late Mrs. Frankland-Russell-Astley, of Chequers Court, Buckinghamshire. The unfinished miniature by Samuel Cooper is in the collection of the Duke of Buccleuch, at Montagu House, London. Both these illustrations are reproduced by courtesy of Messrs. Goupil and Co., the publishers of "Oliver Cromwell," by Samuel R. Gardiner, D.C.L., LL.D.—(See Article elsewhere.)



By G. K. CHESTERTON.

THE following letter was addressed to, and has appeared in, an excellent weekly paper which occasionally introduces illustrations: "On the front page of your Children's Number you published the photos of a number of children, all of them mentioned as the child of some male person, but no mention being made of their mothers. . . . We thought that a progressive paper like the *Christian Commonwealth* would have been so far emancipated from the male domination over the female as to have recognised that the mothers of these children have more natural rights to recognition than the fathers." I think that pretty well reaches the limit. It appears to me somewhat superfluous to state of a child even that he is the child of some male person. I certainly think that the imagination of mankind, aided by long and fairly uniform experience, might be trusted to take the further leap of supposing that some female person had also had something to do with it. The simple fact was, I imagine, that the children were named, by a somewhat general Western custom, by their father's name. This custom, like most customs, is simply a convenience. If your father is named Ponderbury and your mother named Ballymulligan, you will soon discover that in all important crises of life, as in sending a telegram or shouting in a shipwreck, it is better to use one name or the other. In some special societies where women happen to be quite exceptionally powerful, the two names are often hyphenated or bracketed. The two classes in which women are most powerful (so far as I know) are the class of the English aristocrats and the class of the French shopkeepers. You often see double names in both of these. But even in these a double name must be a considerable nuisance. In my pure and ardent youth I had a proposal that the names of husband and wife should be not hyphenated but telescoped. They could be made into portmanteau words, as Lewis Carroll made "Slithy" out of "Writhing" and "Slimy." In that case my imaginary married couple would not be called Ponderbury-Ballymulligan; they would be called simply Ponderbulligan or Banderpulgury. This would be more convenient for telegrams, if not for shipwrecks. One can see how swiftly and smoothly it would fit itself to most marriages of society. When Mr. Asquith married Miss Tennant, they would simply have been called the Tensquiths. When my friend Mr. Masterman married a Miss Lyttelton, the striking name of Masselton would emerge. The objection to my method is, I fear, that after a few generations of energetic marrying the names would be in so horribly complicated a condition that they would be quite unpronounceable. Thus, if a Tensquith married a Masselton, you would get something like a Tmanssquilton. Which would not do at all. I have therefore said a sad farewell to this shining illusion of the morning of my manhood.

But I still think the proposal contains a suggestion of interest; and I am quite sure that, mad as it is, it does not contain a millionth part of the madness contained in the letter I have quoted above. The letter complains that the mothers are not mentioned as well

as the fathers. But, if it comes to that, why not the fathers of the fathers and the mothers of the mothers? The grandmother had as much to do with it as the grandfather; why should her maiden name vanish from history and be scattered to vain air, like the rejected prayer in Virgil? Why should not some record of the grandmother be perpetuated in the marriage forms and titles? A man may not marry his grandmother, but he might be allowed to ask her to the wedding. But I will not pursue this theme of the wrongs of

I discussed last week. Through vast quantities of feminist literature, very much saner than the remarkable letter I have quoted, there runs one simple but far-reaching fallacy. The case for what is called the "Emancipation of Women" rests on a false analogy between the division of the sexes and other divisions, such as that between rich and poor, slave and free, nation and nation, or class and class. But there is no analogy between sex and anything else in this world: it is entirely unique, because it is a separation which results in an attraction. You cannot say, "Women are under men as negroes are under white men, or Irishmen under Englishmen." It is not true; and however much women are practically oppressed, it is still not true. The black man and the white man have no interest in each other beyond what the black man can get by eating the white man, or the white man by working the black man. Otherwise, they would simply tend to get further and further apart. But the sexes tend, without any coercion, to come together. Consequently, in all moralising or legislating about sex, we must constantly allow for an element that does not exist in any other caste, section, or division. When we see that a chief wears a sword, while his serf does not wear a sword, we shall be roughly safe in supposing that this is because the lord prefers the serf swordless. When we see (in pretty recent Irish history) an Englishman allowed to carry firearms, but an Irishman not allowed to carry firearms, we may venture timidly to suppose that it is the Englishman who has arranged this, and not the Irishman. But it is not true that when we find the man smoking a pipe and the woman not smoking one that the veto *must* have come from the man. It may have come from the differentiation demanded on each side by the desire to attract the other.

No tyrants wish to please their slaves, and few sensible slaves do much to please their tyrants; and for this reason men and women never have been, and never can be, *merely* in the relation of tyrants and slaves. There may have been a good deal of tyranny mixed up with it; there has been, and not male tyranny only. But this evil element can never be detected or destroyed but by a saner analysis, which will also recognise the element of inevitable attraction. Marriage is not a hammer, but a magnet. The family does not rest on force, but on sex. And the upshot of it is that most of the ancient customs of the sexes are conveniences: not things imposed by one party, but things equally desired by both. I am not here speaking of laws and statutes (many of which, I think, are really unjust), but of certain deep and tenacious human habits, as the disproportionate emphasis on bodily dignity in the female or bodily hardihood in the male. These were never imposed; they are the oldest and freest things in the world. Even when their spring is merely physical, it is not physical force. Or to put it in the particular case given above, Maria is called Mrs. Thomas merely because they both want to be called the same thing, and Thomria is an awkward word.

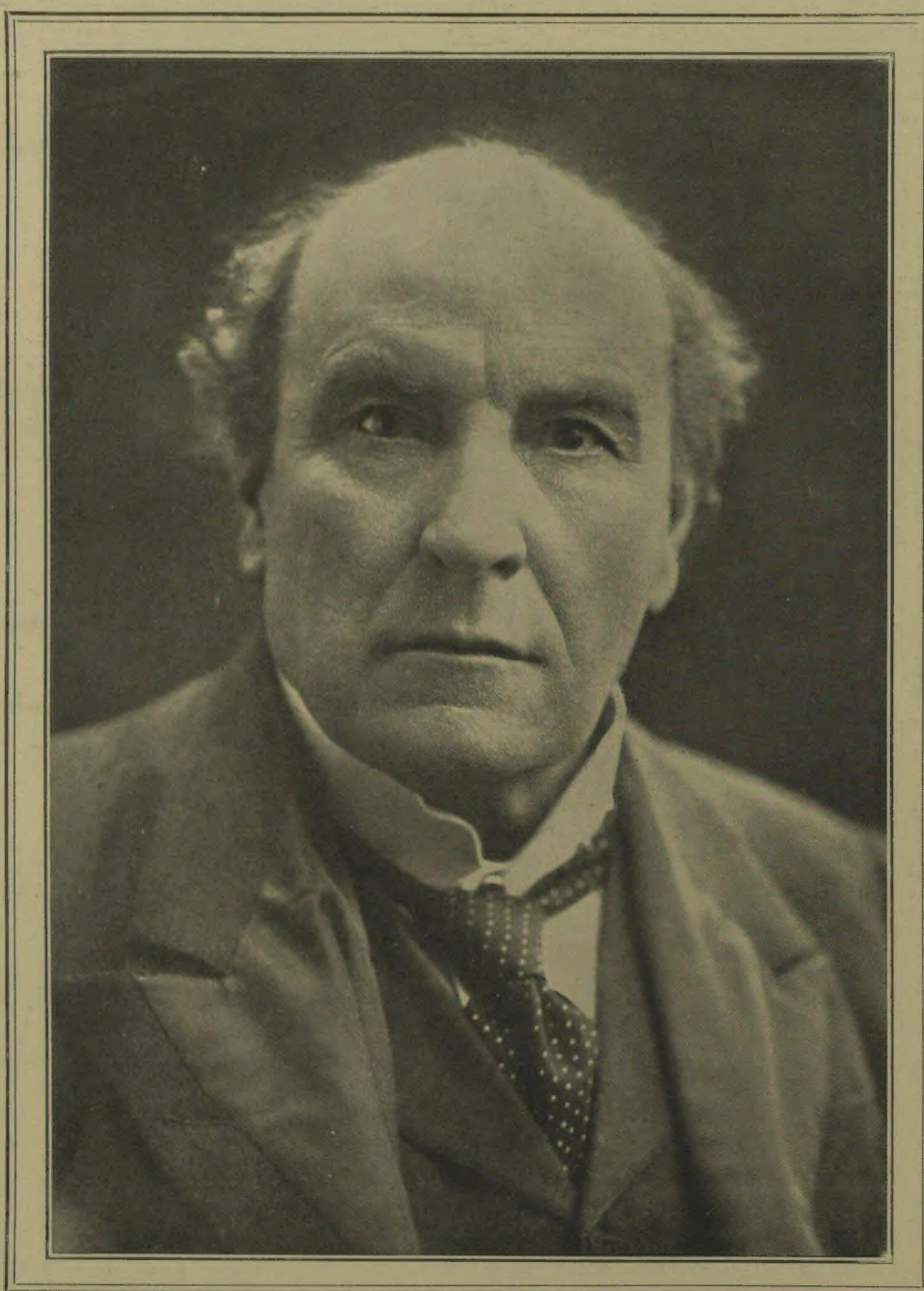


Photo. Beresford.

A GREAT POWER IN THE NEWSPAPER WORLD SUDDENLY REMOVED: THE LATE MR. MOBERLY BELL, MANAGING DIRECTOR OF THE "TIMES."

Mr. Charles Frederic Moberly Bell, who had been Managing Director of the "Times" since the formation of the "Times" Publishing Company some three years ago, and Manager for eighteen years previously, died suddenly last week while at work in his room at Printing House Square. Mr. Moberly Bell was born at Alexandria in 1847, and after a period at school at Wallasey, in Lancashire, returned to Egypt at seventeen and went into business. His connection with the "Times" began in the following year, 1865, when he wrote suggesting a means of getting news three days sooner than by the then ordinary channels. Eventually he became the recognised "Times" correspondent in Egypt, and in that capacity exercised great influence. During this period he published several books, "Khedives and Pashas," "Egyptian Finance," and "From Pharaoh to Fellaah." He was called to London in 1890 to become manager, and the subsequent developments of the paper—the Book Club, the History of the South African War, the Encyclopædia Britannica, and the "Times" Atlas—were largely due to his energy and enterprise. He devoted himself wholeheartedly to the interests of the paper, and he was much beloved by his colleagues.

grandmothers, because it opens up the yet more heart-rending vista of the neglect of great-grandmothers. I will merely end where I began, by saying that the custom of calling Jones's daughter "Jones" can at least be called a convenience.

The real philosophy of the thing turns, of course, upon that question of the headship of a house which

UNDER THE LÖTSCHBERG PASS: THE MEETING OF THE ROCK-BORERS.



THE MAKING OF THE THIRD LONGEST TUNNEL IN EUROPE: THE NORTH GALLERY PARTY AND THE SOUTH MEET AT THE PIERCING OF THE LÖTSCHBERG TUNNEL.

The two boring-parties of the Lötschberg Tunnel met at 3.50 on the morning of March 31. When the first small hole had been made through the barrier between the two, Chief-Engineer Moreau, in charge of the South party, was handed a bunch of Alpine flowers by Engineer Rothpletz, in charge of the Northern party. Then the Chief Engineer passed through the opening and embraced his colleague. The other workers followed. The tunnel, which takes its name from the Lötschen Pass, under which it runs, passes somewhat to the east of the Balmhorn, a 12,000-feet-high peak. Rather over 9½ miles in length, it will rank third among the great tunnels of Europe. The Simplon is 3½ miles longer; the St. Gothard a ¼ mile longer. Unlike other Alpine tunnels, it is curved, its course having been

diverted owing to a great disaster of July 1908, when, by an accident, the Kander River was tapped and the water, rushing into the workings, killed twenty-five men. The tunnel will be officially opened on May 1, 1913. The result of the work will be a number of modifications in the international railway traffic of Central Europe: for example, it takes 23½ hours to reach Milan from London by way of the St. Gothard, and 23 hours 20 min. by way of the Simplon. Via the Lötschberg, the same journey will take 22 hours. The chief gain in time will be between London and Genoa, where nearly three hours will be saved. In the photograph (from left to right) are M. Wiriot, one of the contractors; M. Prud'homme, "Chef des Services" at Berne; M. Morrau, M. Rothpletz, and M. Zurcher, Director-General of the Work.



Photo. W.G.P.

LEAVING THE BRITISH DOG SHOW AT EARL'S COURT: KING MANOEL OF PORTUGAL AND HIS MOTHER, QUEEN AMELIA.

King Manoel and his mother were most interested in the exhibits at the British Dog Show at Earl's Court, and the young King congratulated the prize-winners on their success. The best entries were in bull-dogs, West Highland white terriers and sporting spaniels.

THE WORLD'S NEWS.

The Investiture of the Prince of Wales. Some further interesting details have recently been announced of the arrangements for the Investiture of the Prince of Wales at Carnarvon in July. The streets of the town, it is said, will be lined with troops of the three Welsh regiments. Territorials will guard the route from Griffith's Crossing to Carnarvon, and the King will be accompanied by a Sovereign's escort of Life Guards. The ladies of the choir to take part in the religious ceremony will be attired uniformly in Welsh national costume. A high oak platform is to be erected at a window of Queen Eleanor's tower, of which we give an illustration on another page, and on this platform the King will, after the Investiture, present the Prince to the thousands of his people assembled on the quay. The Government, it is said, offered a large sum for certain houses near, with the object of pulling them down to give the spectators a better view, but the owners of the property did not accept the offer.

Plato's "Atlantis" in Southern Nigeria. On another page we give some photographs of a mysterious bronze bust from Ifé, the sacred capital of the Yoruba country, in the British colony of Southern Nigeria. This bust, and some other works of art, led a German traveller, Dr. Frobenius, to believe that he had discovered the

lost Atlantis described by Plato in his dialogue, the "Timaeus." This ingenious theory, however, has been discredited in an extremely interesting article by the President of the Society of Antiquaries, Mr. C. H. Read, in the March issue of the *Burlington Magazine*. Mr. Read speaks of the high possibilities of negro art, and points out that Nigeria is full of monuments of vanished cults, remains being constantly unearthed of which the natives profess entire ignorance. Ifé, where the bronze head was kept in a grove as an object of great reverence, under the guardianship of an old native priest, is a town of considerable importance in the locality. The Oni of Ifé is a kind of Pope, who has the right of crowning all the chiefs of the various Yoruba kingdoms, including the King of Benin. It is therefore a very likely spot in which to find art treasures of earlier times. With regard to the bronze head itself, Mr. Read points out that the head-dress is peculiar, and that the upper part of the head above it is empty, as if a cavity had been left for the insertion of a cap of some other material. It is curious that there is in the British Museum a cast of a small terra-cotta head, also from Ifé, the features of which are practically identical with those of the bronze, so that there is no doubt they represent the same person. This cast is also given among our illustrations. It is a peculiarity of both the bronze and the terra-cotta that the whole face is delicately ribbed with diagonal lines, which, Mr. Read says, can hardly be interpreted as representing tribal marks, although facial cicatrices are commonly used in West Africa for that purpose. There is always the possibility, of course, that such works of art may have been

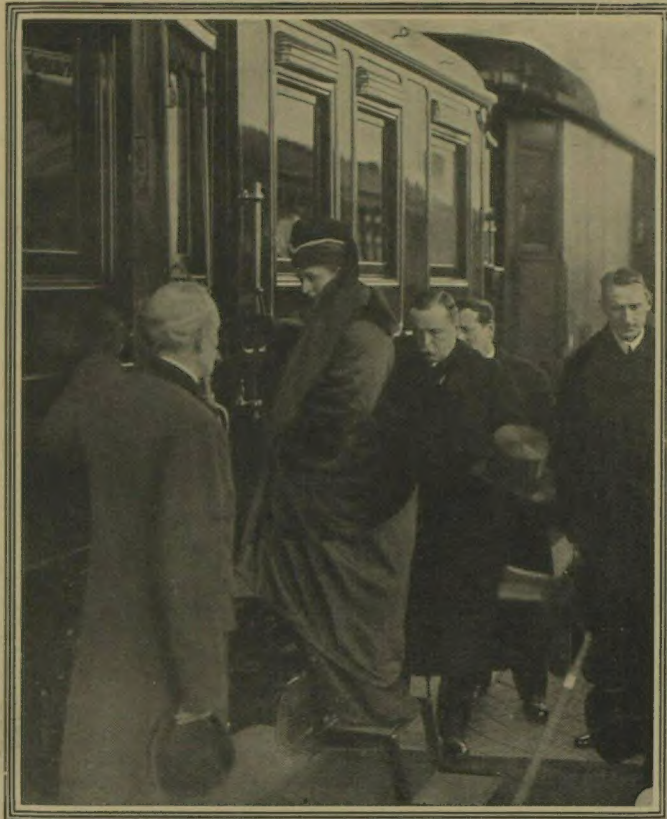


Photo. Illus. Bureau

QUEEN ALEXANDRA SETTING OUT FOR HER MEDITERRANEAN CRUISE: HER MAJESTY ENTERING THE TRAIN AT CALAIS.

Queen Alexandra, with Princess Victoria, arrived at Genoa on Thursday evening of last week, travelling incognito. Her Majesty was to have sailed on the "Victoria and Albert" the same evening, but postponed departure until the Saturday, arriving at Naples on Sunday.



Photo. Illus. Bureau.

THE QUEEN IN THE BOROUGH OF HER BIRTH: THE MAYOR OF KENSINGTON (MR. JUSTICE PHILLIMORE) READING THE ADDRESS.

Last week, the Queen drove to the Royal Borough of Kensington, in which she was born. She was to have visited the National Industrial Home for Crippled Boys, in Wright's Lane, but measles had broken out there and this part of the programme was cancelled. By way of compensating the youngsters her Majesty caused her carriage to be driven slowly past the institution, that the inmates might see her from the windows. In the same way the workhouse and infirmary in Marloes Road were noticed. The loyal address from the Royal Borough of Kensington was presented by the Mayor, Sir Walter (Mr. Justice) Phillimore. With the Queen were the Prince of Wales and Prince Albert.

brought into the country from some more civilised region, or may have been executed by some craftsman from another land whose wanderings had led him into Southern Nigeria. At any rate, it would appear that the geographical position of Atlantis is not yet definitely located.

A New Jewish Colony in Biblical Palestine. Several schemes have been promoted of late years in connection with the Zionist movement to establish a homeland for Jews in the country of their origin. In 1903 the late Dr. Herzl obtained from the (since assassinated) Egyptian Foreign Minister, Boutros Pasha, an offer of territory in the El Arisch district, north of the Sinai Peninsula, and between Egypt and Palestine. The scheme was abandoned, however, as much of the land was found unsuitable. Moreover, there were at that time political difficulties, it being uncertain whether the site proposed was Egyptian or Turkish territory. The frontier has since, however, been defined. A new Jewish association has recently been formed, whose object is to acquire, not the whole of the El Arisch district, as formerly proposed, but about ten thousand acres of land at the seacoast town of Rapha, near Gaza, and just within the Egyptian side of the frontier. The Association, which is promoted by Dr. Alfred Nossig, and influentially supported, is called the General Jewish Colonising Organisation. It is claimed that Rapha formed part of Biblical Palestine. It has the practical advantage of a good harbour.

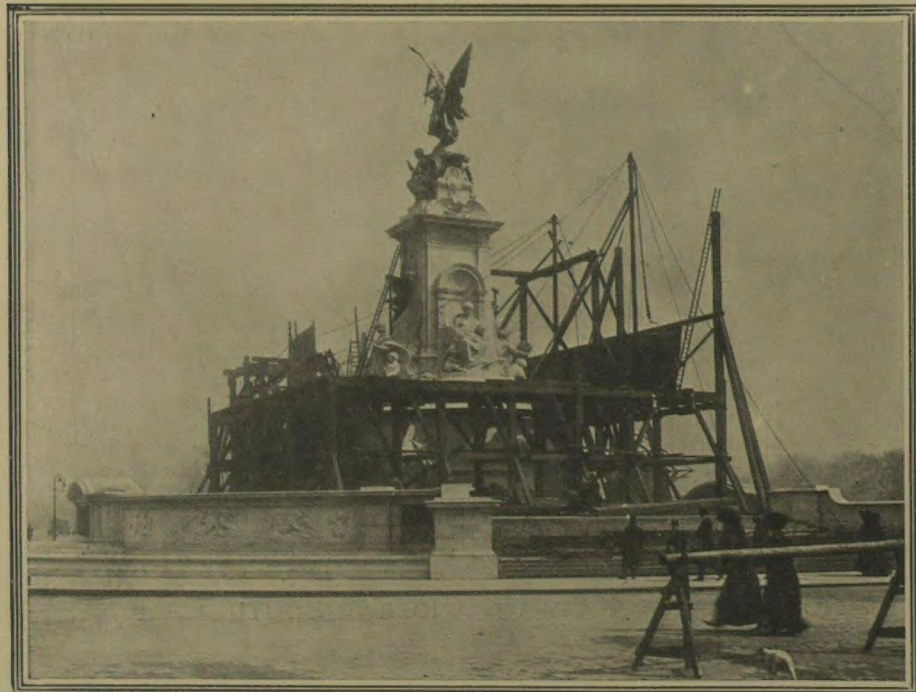


Photo. Topical.

NEARING COMPLETE REVELATION: THE GREAT QUEEN VICTORIA MEMORIAL EMERGING FROM THE SCAFFOLDING.

On the 27th of February, workmen began to remove the intricate mass of scaffolding about the Victoria Memorial, and it was then stated that the operation would take some six weeks, it being obviously necessary that damage should not be done to the work. Our photograph was taken a few days ago. The Memorial, it will be recalled, is to be unveiled by the King on the 16th of May, in the presence of the German Emperor and Empress. The gilded bronze "Victory" is twelve feet high.



Photo. Illus. Bureau.

THE EXETER ELECTION PETITION: THE PROCEEDINGS BEFORE MR. JUSTICE RIDLEY AND MR. JUSTICE CHANNELL.

The hearing of the Exeter election petition began at the Guildhall of that city on the 4th. The petitioner, Mr. Henry Edward Duke, the famous K.C., claimed the seat from Mr. R. H. St. Maur, the Liberal candidate, who, at the last election, was declared to be returned with a majority of four. In opening for the petitioner, Mr. Dickens said that his case was that if they took a scrutiny of the valid votes Mr. Duke had in fact been returned and was the accepted candidate for the borough.

FROM THE WORLD'S SCRAP-BOOK.

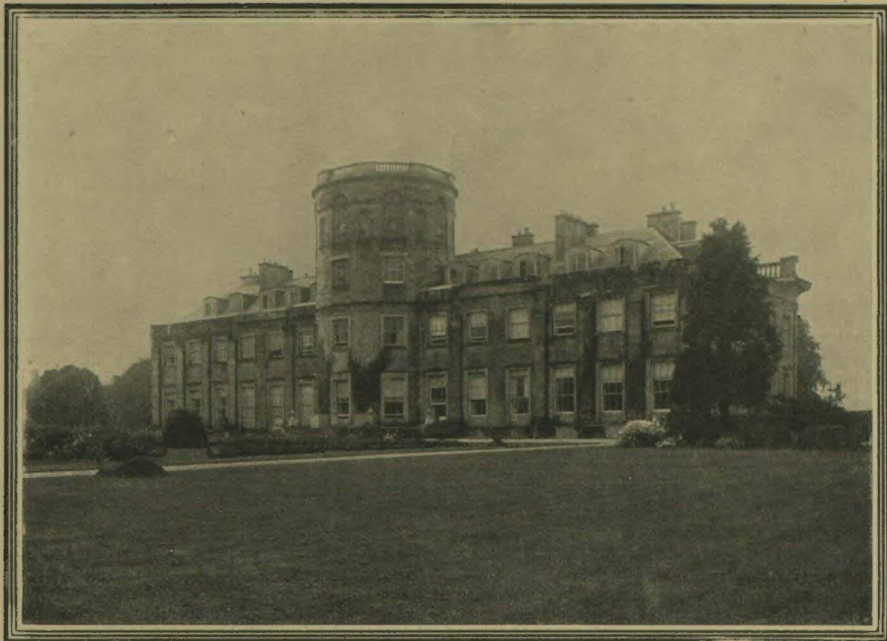


Photo. Lafayette, Dublin.

SERIOUSLY DAMAGED BY FIRE; ROSENEATH CASTLE, THE DUMBARTONSHIRE RESIDENCE OF THE DUKE OF ARGYLL AND PRINCESS LOUISE, DUCHESS OF ARGYLL.

The fire broke out in the upper floor and, despite the willing efforts of estate hands, the Helensburgh Fire Brigade, and boys from the Clyde Training-ship "Empress," did damage estimated at some £5000. The Duke and Duchess were in London at the time. The Castle rests in somewhat lonely state at the head of Roseneath Bay. The valuable library did not escape scatheless; but no heirlooms are reported lost.



Photo. Bain.

A £2,000,000 FIRE IN PROGRESS; THE BURNING OF THE STATE CAPITOL AT ALBANY, THE SEAT OF GOVERNMENT OF NEW YORK STATE.

The fire was most serious: not only was the greater part of the building ruined, but historical documents of incalculable value, and the most remarkable collection of genealogical works in the United States, were destroyed. The low water pressure made it impossible for the fire brigade to reach higher than the second storey windows for over an hour.

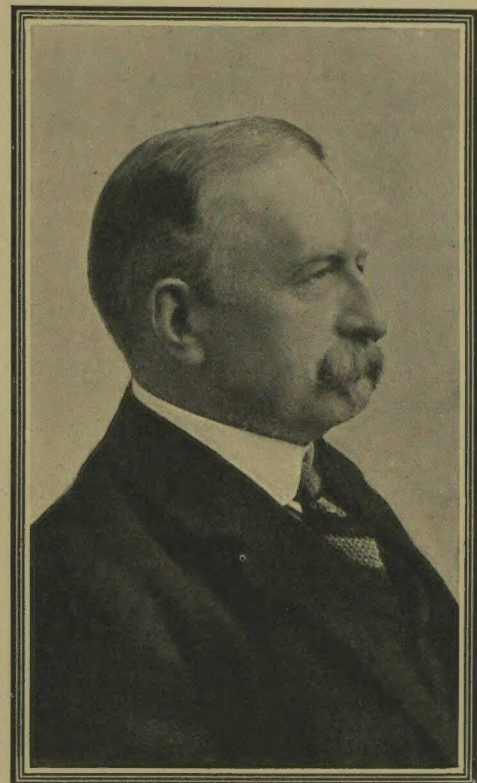


Photo. Elliott and Fry.

THE PRESIDENT OF THE CANADIAN PACIFIC RAILWAY; SIR THOMAS G. SHAUGHNESSY.

Sir Thomas Shaughnessy, who arrived in London the other day, was born at Milwaukee in 1853, of Irish parentage. In 1882, he became General Purchasing Agent of the Canadian Pacific Railway. He is President and Director of a number of associated railway companies.



Photo. News Illustrations Co.

THE COMING CORONATION EXHIBITION AT THE WHITE CITY; THE BORNEO VILLAGE UNDER CONSTRUCTION, WITH A CURIOUS BRIDGE.

It is promised that the forthcoming Coronation Exhibition at the White City shall be of more than usual interest, and, without doubt, the chosen title is as happy as it is attractive. The crowning of the King and Queen will bring to London many more visitors than usual; and the greater number of them should go Shepherd's Bushwards. As our photograph shows, the Borneo village will have a particularly realistic appearance.

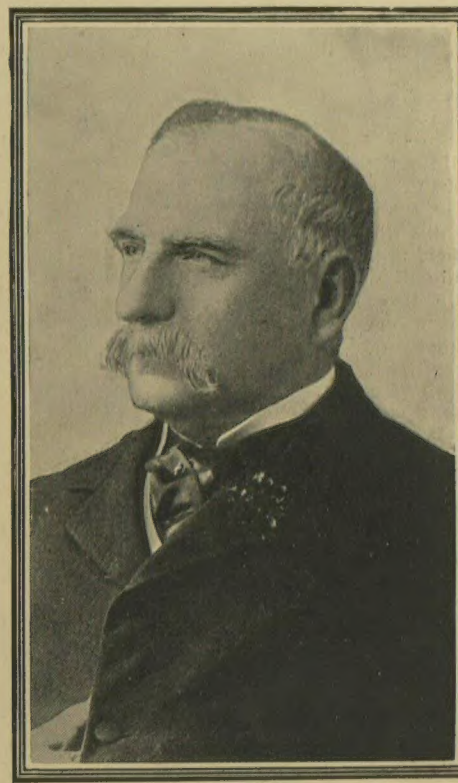
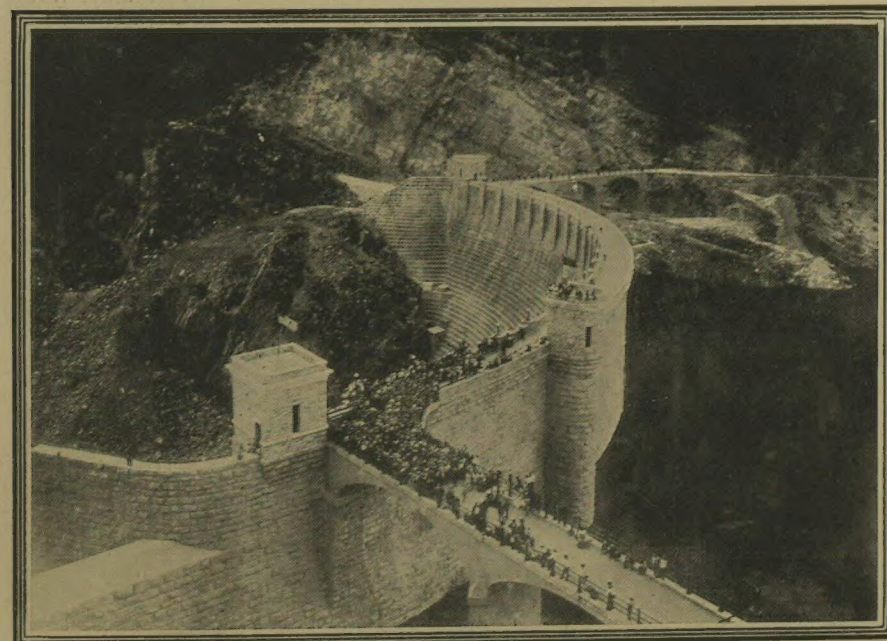


Photo. Topical.

PURCHASER OF REMBRANDT'S "THE MILL" FOR £100,000; MR. P. A. B. WIDENER.

Mr. Widener, the American millionaire, has purchased "The Mill" from Lord Lansdowne, for £100,000. Mr. Widener began life as a butcher's errand boy, created a great oil-refining concern, and was bought out by the Standard Oil Trust. He is now interested in tramways.



WITH THE EXCEPTION OF THE ASSOUAN DAM, THE GREATEST STRUCTURE OF ITS KIND IN THE WORLD: THE ROOSEVELT DAM.

The Roosevelt Dam at Phoenix, Arizona, which ex-President Roosevelt inaugurated last month, impounds sufficient water to cover 1,284,000 acres to a depth of one foot. This water will flow sixty miles to the Salt Lake Valley, where it will irrigate 250,000 acres of land. The height of the dam is 283 feet 8 inches, its thickness at the base is 168 feet, and at the crest 20 feet. It has cost 3,500,000 dollars. The photograph shows the inauguration ceremony.

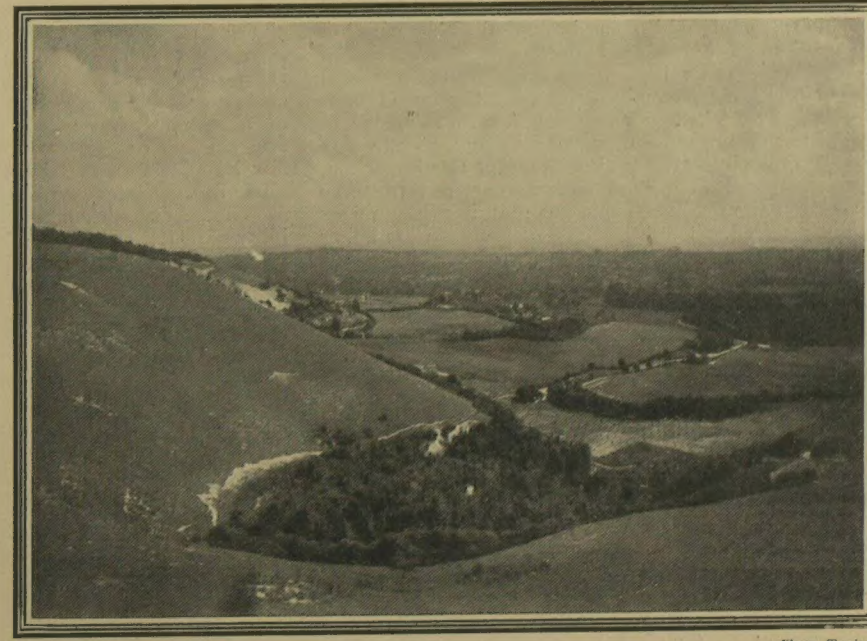
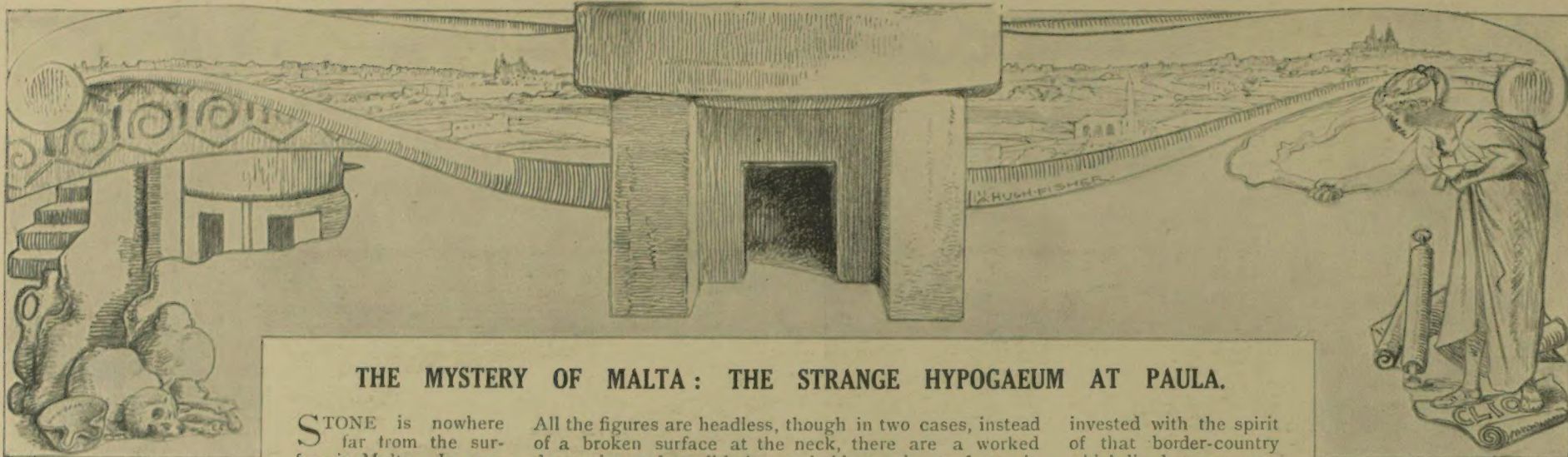


Photo. Taylor.

THE PROPOSAL THAT COLLEY HILL, REIGATE, SHALL BE PRESERVED AS A PUBLIC OPEN SPACE; A VIEW FROM THE HILL.

The photograph shows a view from Colley Hill, looking over the Weald. The Executive Committee of the National Trust for Places of Historical Interest or Natural Beauty announce that they have the opportunity of acquiring about sixty acres on the Hill for preservation as a public open space, and are appealing for £7700. The property includes part of the summit, the steep sides, and the lower slopes of the part of the North Downs overhanging Reigate.



THE MYSTERY OF MALTA: THE STRANGE HYPOGÆUM AT PAULA.

STONE is nowhere far from the surface in Malta. In open squares about Valetta round slabs in even rows, making the paved spaces appear like some kind of Western pachisi-board, cover the mouths of the old granaries, that are but round chambers cut in the solid rock, with walls made smooth by use of many years. At Citta Vecchia, the former capital of the island, old catacombs—probably dug out by the Christians for assemblage during the ages of persecution—undermine a large area with their extensive ramifications.

The remarkable "Hypogæum" which is the subject of this article was discovered a few years ago at Paula, a village about two-and-a-half miles from the Porta Reale of Valetta. Up to that time the known remains of such underground workings in Malta as belonged to a remote antiquity only included some of the numerous excavated grottoes or artificial caves such as that near the Church of St. Lorenzo, about two-and-a-quarter miles north-west of Hagiar-Kim, circular in plan, with four columns of the natural rock left standing when the cave was made; and the many bell-shaped hollows with circular openings near the ruins of Borj-en-Nadur. Professor Zammit, the indefatigable curator of the Valetta Museum, has for the past year or two been spending the greater part of his leisure in the excavation and study of the Hypogæum; and on a recent visit he took me over the mysterious series of little rock-cut halls, which are in three stages or storeys, one above another, and permitted me to make on the spot the etching which is reproduced on the opposite page.

He also showed me some chambers, which had not yet been cleared out, in which the floor was covered by accumulated débris to a depth varying from one to two

All the figures are headless, though in two cases, instead of a broken surface at the neck, there are a worked depression and small holes, probably serving to fasten in a head. The workmanship is not very rude, although the extremities are generally formless stumps, with toes and digits only indicated in a few cases. These hands and feet are always curiously small and attenuated, and



FOUND IN A SANDY FLOOR OF THE HYPOGÆUM: TEETH UNHARMED BY TIME (200-300 B.C.)

"The smaller bones, such as the carpals and metacarpals, were frequently perfect, but the larger ones were generally broken. The teeth . . . are quite unharmed by age, as are also the patellæ."

contrast strikingly in this respect with the extreme fatness of the limbs and of the other parts of the body.

Much work has been done to make a practical approach to the Hypogæum; and to carry further excavations towards the entrance, two of the houses built on the ground above were bought by the Government. In one of the chambers there remain both upon walls and ceiling some pattern decoration, which I sketched. It is painted in a dull ochreous red upon the bare surface. The chambers are neither very small nor very large, but the floors vary from about twelve to fifteen feet in diameter, and perhaps their most striking feature is that some of the walls are curved vertically as well as laterally.

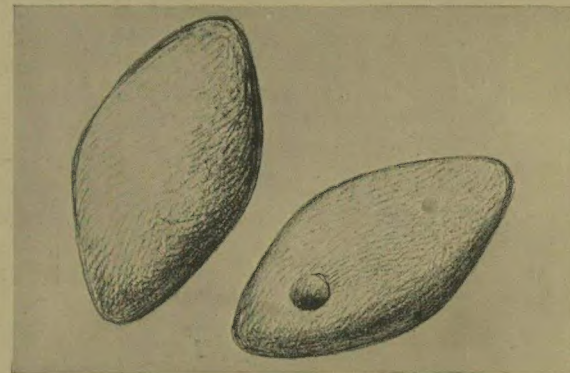
The hall or chamber, illustrated on the opposite page, is about thirty feet below the ground level. In general shape it is an irregular apse with niches and other chambers opening from it. It has a kind of double corona, corresponding in buildings to a projection of the upper parts of a cornice, which is especially curious, as is also the division of the floor (already in two levels connected by a step) by a deep vertical cutting several feet wide. There is a diversity in the doorways, or entrance openings, some of which are so cut as to present the appearance of a lintel upon square side columns, and some the appearance of supporting the superstructure without any lintel. It was here for four hours one night I sat alone in the silence working at my copperplate.

The permanence of stone, and consequently the durability of at least the forms of all human ideas expressed in that medium, appeals as something

invested with the spirit of that border-country which lies between mortality and infinite endurance. So gods in stone lend to its very substance some quality of the deities they represent; and homes or treasure-houses, tombs or temples, when cut or builded in massive, imperishable rock, challenge the wonderment and speculation of future ages with the mysterious triune power of curiosity, respect, and awe—to ravel out their purposes, and to discover, or at least imagine, the kind of men who hewed them with their hands.

It was formerly agreed among archæologists that all the most ancient antiquities of Malta, including such sanctuaries as that of Hagiar-Kim, were of Phœnician origin; but that belief has been almost entirely abandoned, and in his exhaustive study of the prehistoric remains of Malta, which was, however, written before the discovery of the Hypogæum at Paula, Professor Mayr shows that the construction of the Maltese sanctuaries is entirely at variance with Phœnician peculiarities. That there are in Malta plenty of Phœnician tombs and other remains of Phœnician colonisation is obvious enough, but these less developed forms are unlike them, and, even had they been identical with earlier stages of Phœnician art, would not have been introduced by colonists or traders at a later stage of development.

In a recent article in this paper Mr. D. G. Hogarth has described the rise in pre-Homeric times of an Ægean civilisation which culminated during the Age of Bronze in the apogee of Cnossus, and paved the way for the development of historic Greece. In Malta modern re-



FOUND IN THE HYPOGÆUM: SLING-STONES.

searches, collated with the results of archæological study in Sardinia, in the Balearic Islands and in the South-East of Spain, suggest the growth of a civilisation never attaining such advanced culture, but persisting through long ages with striking tenacity and individual character, and surviving as a lingering tradition to this our day.

The discovery of the Hypogæum at Paula, whatever may have been the exact use of its mysterious chambers with their strangely curved walls, adds another and most important testimony to this theory of an early Western Mediterranean civilisation, which Professor Mayr traces from Malta, beyond the limits named above, to the north-western coasts of France, England and Ireland, and as far North as the Orkney and Shetland Islands.

A. HUGH FISHER.



THE "FIVE BROTHERS": MALTESE LIMESTONE FIGURES DISCOVERED AT THE BASE OF AN ALTAR IN THE CENTRAL PART OF HAGIAR-KIM, TO WHICH THE RECLINING FIGURE IN TERRA-COTTA BEARS SOME RESEMBLANCE.

"The extremities are generally formless stumps, with toes and digits only indicated in a few cases. These hands and feet are always curiously small and attenuated, and contrast strikingly in this respect with the extreme fatness of the limbs and of the other parts of the body."

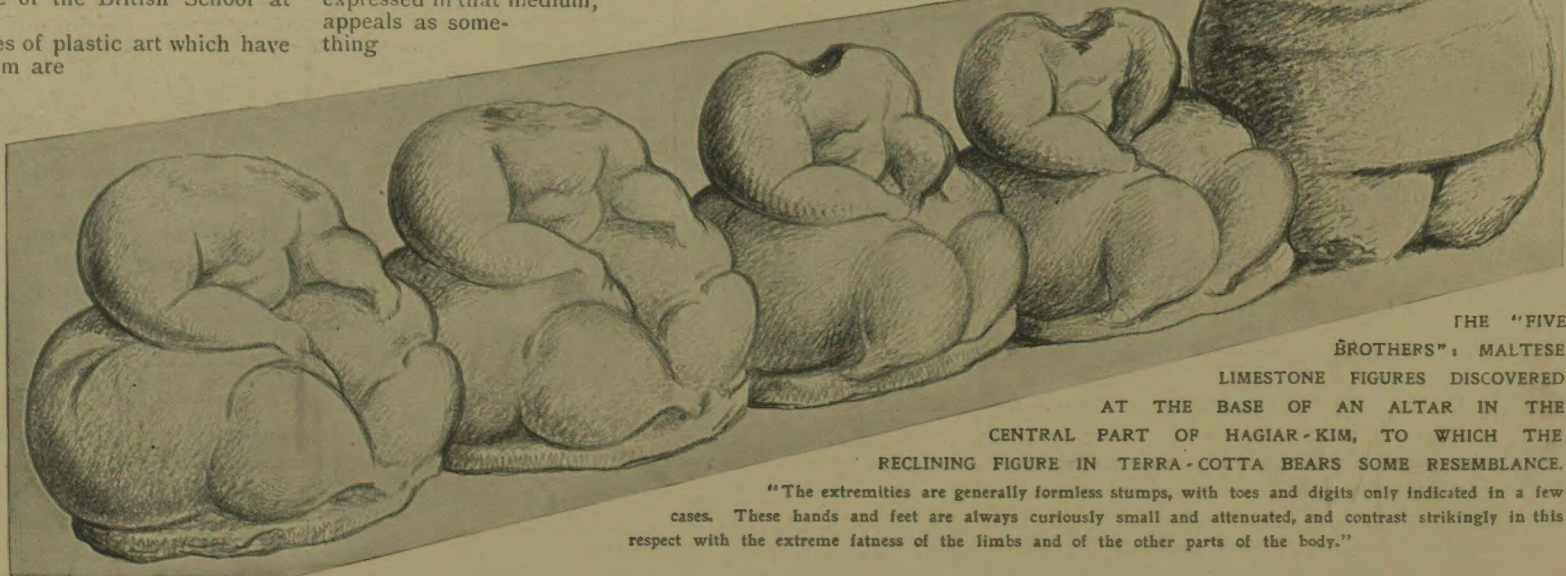


DATING FROM BETWEEN 200 AND 300 B.C.: A SMALL RECLINING FIGURE IN TERRA-COTTA, FOUND IN THE HYPOGÆUM.

feet. This was composed of sand mingled with crumbling pieces of human bones and occasional fragments of pottery. The smaller bones, such as the carpals and metacarpals, were frequently perfect, but the larger ones were generally broken. The teeth, as in the case of those illustrated, are quite unharmed by age, as are also the patellæ, the little triangular bones of the kneecaps, which Professor Zammit's assistants carefully preserve and count as the readiest means of gauging the number of bodies interred. The fragments of pottery were being examined by a representative of the British School at Athens.

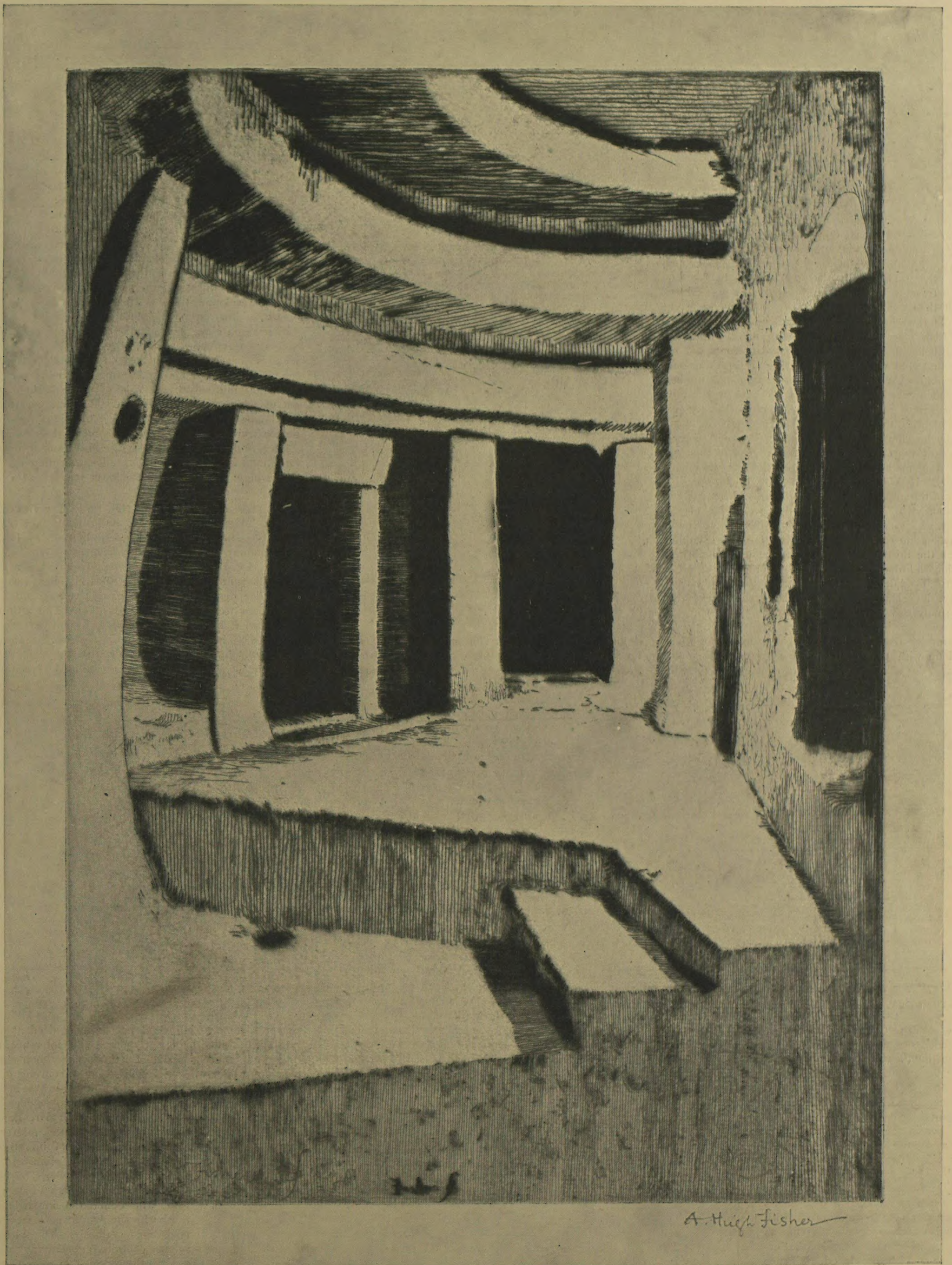
Among the small examples of plastic art which have been found in the Hypogæum are the reclining figure in terra-cotta illustrated on this page, and some mutilated smaller figures, closely resembling the larger statuettes of Maltese limestone discovered at the base of an altar in the central part of Hagiar-Kim, which is to be described in another Number.

There were seven of these statuettes found close together, one a standing figure larger than the rest, with curious stripes and bands about the middle of the body, two in long garments, and four seated figures, apparently nude.



THE MYSTERY OF MALTA: THE STRANGE HYPOGÆUM AT PAULA.

FROM THE DRY-POINT ETCHING MADE ON THE SPOT BY OUR SPECIAL ARTIST, A. HUGH FISHER.



UNDERGROUND WORKINGS OF AN UNKNOWN CIVILISATION: IN A CHAMBER OF THE HYPOGÆUM AT PAULA.

"This Hall, or chamber . . . is about thirty feet below the ground level. In general shape it is an irregular apse with niches and other chambers opening from it. . . . There is a diversity in the doorways, or entrance openings, some of which are so cut as to present the appearance of a lintel upon square side columns, and some the appearance of supporting

the superstructure without any lintel." "Hypogæum," it should, perhaps, be noted, is the name given to all parts of a building below the level ground—collars, vaults, and so on. With "The Mystery of Malta" we continue our series of illustrations dealing with mysteries of the world, which we began in our Issue of March 25, with "The Mystery of the Pacific."

SCIENCE AND NATURAL HISTORY



PASTEUR

SCIENCE JOTTINGS.

THE ORIGIN OF LIFE.

NO question or problem in biology has been more determinedly fought and contested than that of the possibility of life originating to-day from matter which is of non-living character. This, of course, is the controversy between the "spontaneous generation" theory of old and the theory of biogenesis. The former held that life could spring *de novo* and arise from inorganic matter. It represented the most ancient belief in life's genesis, for the ancients did not doubt that that which was non-living or what was once living matter, but dead and putrescent, could produce that which was vital. We can go back to the days of Francesco Redi in Florence, and recall his experiment with the development of maggots in meat, whereby he showed that these insect larvæ were bred, not out of the decomposing flesh, but out of the eggs which the mother flies deposited in the putrefying material. Redi's experiment was the beginning of a course of research which fully justified his axiom, "Omnem vivum ex vivo." He inaugurated the doctrine of biogenesis, which maintains that in all our experience we can detect life to spring only from pre-existing vitality. This is the doctrine which Huxley declared had been victorious all along the line. The records from Spallanzani to Tyndall seemed to warrant this declaration. To-day, the scientific world *en masse* accepts biogenesis as the only way of vital evolution.

Naturally the question of life's primitive origin is bound up with that of its origins to-day. It is the lowest grades of life's kingdom, of course, that form the



Photo. Record Press.

THE TALKING DOG, DON, THE MASTER OF A VOCABULARY OF NINE WORDS.

Don has a vocabulary of nine words, in German; and can say, for instance, "Don," "Haben" (have), "Ruhe" (quiet), and "Hunger" (hunger). He also says "Haberland," which is the name of the fiancé of Fräulein Ebers, daughter of his master. He was recently introduced to the public, in the "Zoo" at Hamburg, by the Director, Professor Dr. Vosseler.

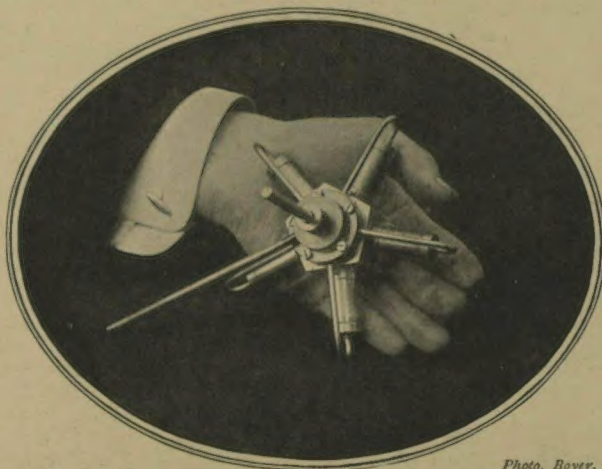


Photo. Boyer.

A REMARKABLE WORKING MODEL: A MINIATURE REPRODUCTION OF A FIVE-CYLINDER AEROPLANE MOTOR OF THE GNOME TYPE.

bestowing life on matter hitherto inorganic; or, with Lord Kelvin, we may postulate a moss-grown fragment from another world, falling on the cooling earth, and constituting the first germs of a vitality which, once planted, would go on propagating their kind, with evolution in due time, to bring about the marvellous variety of forms and structure that characterises the world to-day.

These are speculations, but now the controversy shifts its ground. We are concerned to know if life to-day can be demonstrated to arise *de novo* from non-living matter, such life, as before, being of lowly kind. Dr.

Charlton Bastian has returned to the discussion of this topic, and in a recent publication reverts to the statement of his belief that abiogenesis is still represented as an actual mode of origin of low organisms. He is almost alone in his belief, for, with the exception of

the propounder of certain views some years ago, which held that primitive life-forms could be developed in radioactive solutions, nobody of any mark in the scientific world save himself has ventured to espouse the cause of spontaneous generation. Dr. Bastian makes inorganic solutions, sterilises them, seals them up, awaits developments, and then finds in his solutions low forms of plant life. In his earlier researches, if I mistake not, organisms of lowly animal nature were also discovered in his fluids. The idea is broached, I believe, that perchance some "colloid" state of matter intermediate between organic and inorganic substances may form the basic material out of which life is developed. Be that as it may, Dr. Bastian adheres to his opinion that it is possible to demonstrate the evolution of life from what is non-living matter, and so, as a solitary figure in the scientific world, he stands for the doctrine that life-production is to-day everywhere proceeding in the lower reaches of vitality.

A year or two ago on this page I reviewed Dr. Bastian's large work. I referred to the fact that his researches and views were ignored by the Royal Society (of London), and presumably by every other scientific body. Dr. Bastian, it should be mentioned, is a Fellow of the Royal Society. It seems that his latest investigations, the account of which has just been published, have been treated in a similar fashion. The attitude of the learned body just mentioned, as far as one may presume to interpret it, is that the whole matter of biogenesis having been settled with the *imprimatur* of science, the question of the possibility of spontaneous

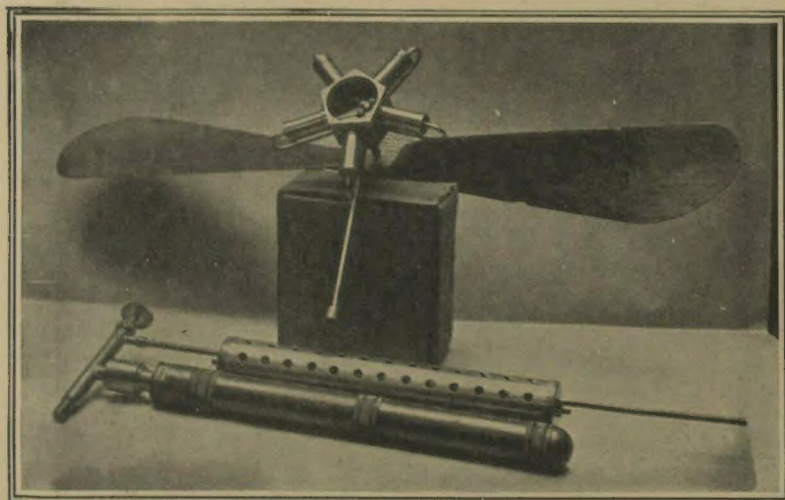


Photo. Boyer.

A MINIATURE FIVE-CYLINDER MOTOR OF THE GNOME TYPE DISMOUNTED; WITH THE SCREW, A RECEPTACLE FOR CARBONIC ACID, AND THE "RÉCHAUFFEUR."

field of controversy, such as it is. The problem is not how higher organisms are born, for their origin is clear enough, but how the specks of protoplasm which constitute the groundlings of vitality—and presumably represent the first living things to be evolved—originated. All recent work in the direction of substantiating biogenesis or the reverse lies in the field of microscopic life, a feature which explains the many difficulties involved in the research. The world at one time was utterly unsuited to be life's abode. It was a fiery globe, and only on its settling down to form a crust, with air and water—necessities of life as we know it—can we conceive that organisms could be developed. Whence were derived the first lowly things that people water, air, and earth, is a question only approachable from the domain of theory. We may elect to believe that changed chemical conditions favoured the formation of "protoplasm," and that life was a natural result of the evolution of the only substance which exhibits vitality. Or we may suppose some creative act

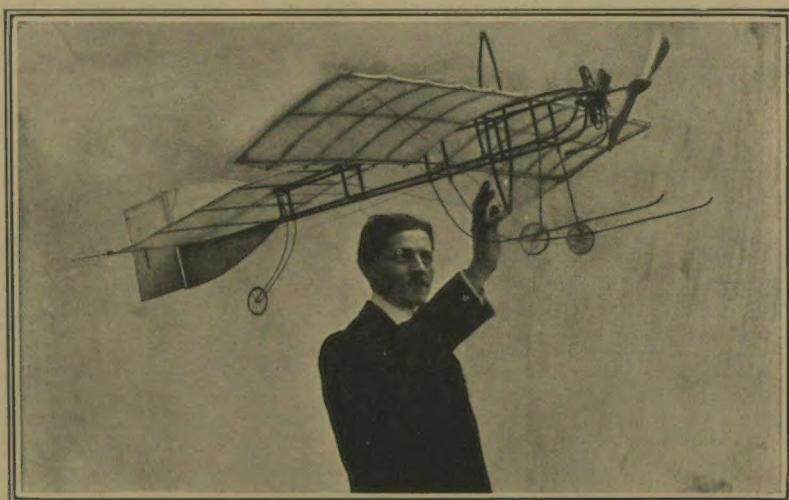


Photo. Boyer.

A MINIATURE REPRODUCTION OF AN AEROPLANE FURNISHED WITH A THREE-CYLINDER MOTOR OF THE WORLD-FAMOUS GNOME TYPE.

generation occurring need not be recognised at all. I venture to think this is not quite a fair inference, nor is the tacit ignoring of Dr. Bastian's experiments a proceeding which will be regarded as savouring of that impartiality in controversy which has always been the leading characteristic of science everywhere. Suppose that Dr. Bastian's views are erroneous, the matter still remains one worthy of investigation. So long as nobody claims to have shown Dr. Bastian's views to be untenable, so long will there be people who will doubt the impartiality of those who simply refuse to regard his researches seriously. The history of science contains a good many warnings against the practice of assuming that to be impossible which appearances and experience together declare to be unlikely. I hold no brief for either side. I merely urge that if the Royal Society wishes to prove itself worthy of its traditions it will make arrangements to repeat Dr. Bastian's experiments, and thus be enabled to declare his errors or substantiate a new discovery. ANDREW WILSON.

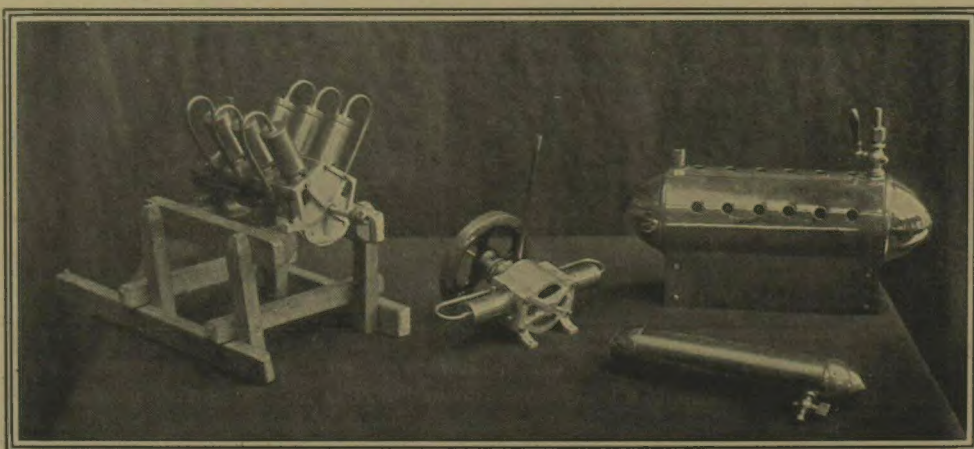


Photo. Boyer.

MINIATURE REPRODUCTIONS OF THE SIX-CYLINDER MOTOR OF THE ANTOINETTE TYPE, A TWO-CYLINDER MOTOR OF THE SANTOS DUMONT TYPE, A "CHAUDIÈRE" AND A RESERVOIR. These miniature working models of well-known motors used on flying machines were made by M. Massiot, after the plans by M. Marcel Martin, the engineer.

THE BEAUTY OF THE "SKY-SCRAPER"—BY JOSEPH PENNELL.



SUGGESTING A REALISATION OF H. G. WELLS' "WHEN THE SLEEPER WAKES": SKY-SCRAPERS OF NEW YORK.

The terrible fire at the ten-storey building in New York, which really can hardly be called a sky-scraper, when many of its neighbours are recalled, has once more focussed attention on the question of the sky-scraper and fire. As the "Daily Mail" correspondent put it, the disaster has "inspired office-workers in every sky-scraper with a feeling of apprehension, which the

pessimistic words of the chief of the fire-brigade, Mr. Croker, that no security exists against still worse disasters, has intensified tenfold." We do not, of course, suggest that the buildings here shown are in any way unsafe: we give them merely as typical of sky-scrapers, and as an example of the imposing effects of New York architecture, as portrayed by Mr. Pennell

150 LIVES LOST: THE TERRIBLE NEW YORK FACTORY FIRE.

PHOTOGRAPHS BY CAMPBELL AND BAIN.



1. LOCKED, AS IT USUALLY WAS, UNTIL THE JANITOR HAD SEARCHED WORK-GIRLS FOR STOLEN PIECES OF GOODS: A DOOR ON ONE OF THE FLOORS AT WHICH MANY, SEEKING SAFELY FROM THE FLAMES, BATTERED IN VAIN.

2. DURING THE PROGRESS OF THE TERRIBLE FIRE IN WHICH 150 PERISHED: BODIES OF WORK-PEOPLE WHO JUMPED, IN FRENZY, FROM EIGHTH, NINTH, AND TENTH-STORY WINDOWS, COVERED WITH TARPULINS, IN THE STREET.

3. PROOF THAT THE BUILDING WAS FIRE-PROOF: THE TENTH STOREY GUTTED; BUT THE WALLS AND FLOORS INTACT.

4. THE HEAD OF THE "MUSHROOM" FIRE: THE BURNT-OUT TENTH STOREY, WHERE THE FLAMES SPREAD OUT.

5. A HERO OF THE FIRE: LIFT-CONDUCTOR JOSEPH ZITO, WHO WAS INSTRUMENTAL IN SAVING EIGHTY GIRLS.

6. BROKEN BY PANIC-STRICKEN WORKERS WHO JUMPED FROM A HEIGHT OF SEVERAL STOREYS: A CELLAR'S SKYLIGHT SHATTERED BY THE FALLING BODIES.

7. SEARCHING FOR THE BODIES OF THOSE WHO CRASHED THROUGH THE SKYLIGHTS OR ENTRANCES OF CELLARS: FIREMEN LOOKING FOR DEAD AFTER THE FIRE.

In great measure the illustrations given on this page and the next are tragically self-explanatory; yet a few additional details may be of value. The victims of the fire were chiefly work-girls. So frenzied did those in the building become that many jumped from eighth, ninth, or tenth storey windows, to crash to the earth and be killed—mercifully, in most cases, instantaneously. On one floor, it is probable that many more would have escaped but for the fact that a locked door, which could not be forced for some time,

barred the way. It was customary, it appears, for a janitor to stand by this that no work-girl could pass out before being searched for stolen pieces of goods. The building which was the scene of the fire was "fire-proof": the interior was burnt out, but floors and walls stood. Thus the fire became what the American fireman calls a "mushroom"—the flames shooting towards the top floor, and then "mushrooming," or spreading, along the top ceiling, and working downwards again.

DEATH IN THE "SKY-SCRAPER": THE NEW YORK FACTORY FIRE.

PHOTOGRAPHS BY CAMPBELL.



1. THE SCENE OF THE GREATEST TRAGEDY IN NEW YORK SINCE THE BURNING OF THE BROOKLYN THEATRE: THE TEN-STOREY "SKY-SCRAPER," THE FIRE AT WHICH CAUSED THE LOSS OF 150 LIVES—SHOWING THE WRECKED OUTSIDE FIRE-STAIRCASE, AND THE BLIND COURT INTO WHICH MANY FELL, TO BE KILLED OUTRIGHT OR DROWNED IN A POOL OF WATER FROM THE FIREMEN'S HOSES—A PHOTOGRAPH FROM ABOVE.

Although the building was described as a sky-scraper, it was not really of great height in comparison with many of its neighbours, being of but ten storeys. It stood in Washington Place and Greene Street, and was occupied by several firms, employing about 700 sewing-machinists, chiefly Italians, Russians, and Germans, Photograph No. 1 on this page was taken

2. THE EXTERIOR OF THE "SKY-SCRAPER" WHICH WAS THE SCENE OF THE GREAT TRAGEDY.

3. DEATH-TRAP DOORS—ON THE LEFT, THOSE OF A LIFT; ON THE RIGHT, THOSE AT THE HEAD OF A STAIRCASE, WHICH WERE LOCKED THAT THE WORK-GIRLS MIGHT BE SEARCHED DAILY, AND COULD NOT BE OPENED UNTIL MANY LIVES HAD BEEN LOST.

with the lens of the camera pointing down to the ground from the top of the burnt-out building. Clearly seen are the gutted top floors with collapsed fire-ladders and balconies at the back; and, below, the blind court into which many of the frenzied workers jumped, to be dashed to death, or to die by drowning in a pool of water from the firemen's hoses.

ART & MUSIC &

THE DRAMA



Photo. Kila Martin.
MISS ELSIE FOGERTY.

The Althæa of the Productions of Swinburne's "Atalanta in Calydon," at the Lyceum, under the auspices of the Poetry Society.



MICHAEL ANGELO & POPE JULIUS THE SECOND IN THE SISTINE CHAPEL



MISS HAZEL THOMPSON.

The Althæa of the Productions of Swinburne's "Atalanta in Calydon," at the Lyceum, under the auspices of the Poetry Society.

end for a little while, and the peace of Eastertide settles upon large halls and small. Sacred concerts of the type

MUSIC.

THE long series of orchestral concerts and recitals comes to an end for the Royal Choral Society belong so entirely to the domain of church music that those who go to them feel that they are satisfying a religious rather than a musical instinct, though the music selected may be heard at other seasons of the year, and then assume a distinctly secular aspect. Bach's St. Matthew Passion, given last week by the London Choral Society, "The Messiah," set down for performance on Good Friday, and the Good Friday Concert at the Queen's Hall are all largely patronised by those who feel that they are at once paying tribute to Holy Week as well as to the fascination of the most serious and soulful music in the gift of living or dead composers. In the short inter-

an end has not been remarkable in any sense. No new works of surprising merit have been produced, and no great singers or players have been brought forward to establish an immediate reputation. The level of individual performances has been distinctly high, but we are face to face with the unpleasant truth that the most distinguished soloists have given us little that is new. The

"THE BLUE BIRD" IN FRANCE:
PLAYERS IN THE PRODUCTION
AT THE THÉÂTRE RÉJANE.

fault is not entirely their own. Our leading orchestras have a certain number of popular concerti in their library, and directors are unwilling to add either to their number or to the expense of rehearsals, which cost so much

ART NOTES.

IT is a labour to get on good terms with Mr. Spencer Gore's crude, patchy, and generally unpleasant pigment, but it is worth doing. Much of his subject-matter, like certain aspects of his technique, has to be trampled under foot before he can be approached, so that his exhibition at the Chenil Gallery is, perhaps, no place for any but athletes in appreciation. His animals are those he found in his first Noah's Ark; his landscapes are compounds of sootiness and the green of certain printing inks; he is at pains to paint a bed, of raw black and lemon-yellow gilt, straight from Tottenham Court Road; and other features of his work would seem to have been gleaned, not in that thoroughfare, but round the corner in Mr. Sickert's atelier. Several of his paintings show "the Halls." It is well known that the "Alhambra" has been to this painter what Provence has been to Mr. Alfred East, Tahiti to Gauguin, his own marbled studio to Sir Lawrence Alma-Tadema—a liberal education. Mr. Gore approaches a ballet as reverentially as another Gore has been used to approach a Confirmation. The interesting thing is that Mr. Gore's paintings are beautiful. One receives, at the start, an impression of crude colour; at the finish one knows that it is extraordinarily subtle.

Mr. Paterson's Gallery in Bond Street is inhabited by a company of white women, whose cold, marble features, shining upon pedestals, catch living shadows against a dark wall. Mr. Eli Nadelman's chisel is extremely classical and severe in its general tendency, but in detail it relaxes into a suggestion of modern feeling: shadows play upon the surface of his marble as they never play upon the marbles of the Vatican. There is, in Mr. Paterson's Gallery, a whispering sense of life that the Greeks never give one. But this sense is, in fact, an illusion. Instead of mystery, of an unnamed and momentous quality, one must be content in the end with little more than extreme skill and the somewhat formal fruits of scholarship. The initial strangeness of Mr. Nadelman's style turns, in half an hour, to something quite familiar, almost to commonplace. E.M.



Photo. Bert.

Mlle. ODETTE CARLIA AS MYTYL.

regnum that is now upon us it is permissible briefly to consider the season that has passed.

Perhaps the most significant event in our musical life is the passing from the concert platform of Dr. Richter, who presided over his last concert on Monday last. Doubtless, it is only his last in the official sense of the term; some great occasions will in all probability avail to bring him back from time to time, even though he has no present intention of returning; but regular work is over, and few of the servants of music may hope to pass into retirement more truly regretted by those to whom they have ministered, or with a greater wealth of unostentatious achievement to their credit. It was announced a few days ago that another favourite of the music-loving public will bring a long career to a close in the coming autumn with a concert under royal patronage. Mme. Albani has had a very distinguished career, and it is hardly a secret that she has met with undeserved misfortune. It is to be hoped that no small number of the countless thousands whom her great gifts have delighted will see that the support accorded to her last appearance is worthy the occasion.

Writing in general terms, it must be confessed that the season now at



Photo. Bert.

MME. GEORGETTE LEBLANC (MME. MAETERLINCK) AS LIGHT.

more in London than in Paris, Berlin and other centres of Continental music. Every soloist of parts has one or two of these concerti in his repertoire; he can play them by heart, and a single rehearsal suffices. On this account there is a certain monotony in the programmes that frequently avails to keep the concert halls from being filled, and also compels work of high interest to remain unheard. Even the new comers who wish to obtain a hearing must learn one of the familiar concerti by heart, and pit themselves against their greatest exponents. Mr. Thomas Beecham seemed at one time to be coming to the rescue of the situation, but his fine symphony orchestra has not been heard of late, while Mr. Landon Ronald, although he has broken some new ground, has not yet succeeded in effecting any very marked change. Moreover, and this point must not be overlooked, competition is very keen indeed. This competition, so pointedly emphasised by Sir Edward Elgar in a recent letter to the Press, is a painful feature of modern musical life, and the prospects of the professional musician who must rely entirely upon his gift for his support are very gloomy, in spite of the ever-increasing public interest.



Photo. Bert.

M. DELPHIN (THE DWARF) AS TYTYL.



Photo. Bert.

M. P. STEPHAN AS THE CAT.



Photo. Bert.

M. R. L. FUGÈRE AS BREAD.

THE "BLUE BIRD" IN ITS FRENCH PLUMAGE: SCENES FROM THE PARISIAN PRODUCTION OF THE PLAY.



1. THE KINGDOM OF THE PAST.

THE PALACE OF NIGHT.

M. Maurice Maeterlinck's "L'Oiseau Bleu," which, it will be recalled, was produced in this country with so much success, is being given at the Théâtre Réjane in Paris. Our photographs show two of the scenes of the French production. In the first photograph are M. Delphin as Tyltyl, the boy; and Mlle. Odette Carlia as Mytyl. In the second are: M. Bosman as Le Suore, M. Delphin as Tyltyl, M. P. Stephan as Le Chat, Mlle. Claret as La Nuit, M. Mars Séver as Le Chien, M. R. L. Fugère as Le Pain, and Mlle. Odette Carlia as Mytyl.

PHOTOGRAPH BY BERT.

AT THE SIGN OF ST PAUL'S



Queen Elizabeth
visits St. Paul's in
state on Nov. 24, 1888

THE BISHOP OF BIRMINGHAM,
Who e Volume on "The Question of
Divorce" is announced by Mr. John Murray.
Photo, Elliott and Fry.



to return thanks
for the victory
over the Armada



MR. JOHN MASEFIELD,
Whose new Novel, "The Street of To-day,"
has recently appeared.
Photo, Hoppé.

ANDREW LANG ON A FAMOUS SCOTTISH MURDER TRIAL.

AS a native of Scotland, and one who passes more of his time north of Tweed than south of that river, my legal position is of some delicacy. For the law of the two countries varies in many important particulars; about marriage—as all the world

knows, about making your will, about dying without any will made, and about suicide, and murder, and being murdered, to all of which accidents we are all exposed.

In the story which I am about to sketch, a very old man was implicated. For eighty-seven years, as far as human knowledge goes, this venerable man had never killed anybody.



AN ARCHAIC TERRA-COTTA HEAD OF DIANA:
IN PROFILE.

This archaic terra-cotta head of Diana was found recently near the ancient town of Inatos. It was originally painted.

But when he did it (if he did it) he did it with a zest, and not only so, he involved, most dexterously, an entirely innocent young woman in the guilt, and in the penalty.

This was in Scotland, in Glasgow, and, thanks to the peculiarities of my country's laws, he could not even be tried for the crime, after it became a more or less probable hypothesis that he was the murderer.

The crime was committed, by somebody, on Friday, July 4, 1862. My information is derived from "The Trial of Mrs. McLachlan," edited by Mr. William Roughead, Writer to the Signet (William Hodge and Co. Edinburgh, 1911). Mr. Roughead is, like myself, a student of legal and historical mysteries, and he has, as far as a mere

amateur can judge, edited this strange trial with minute accuracy and industry. What especially interests me is the difference between Scottish and English methods in criminal cases.

On July 4, 1862, a Mr. Fleming and his son left Glasgow for their villa or cottage on the Clyde, leaving, as occupants of their house, Mr. Fleming's father, a man of eighty-seven, and the servant, Jessie Macpherson, aged thirty-five, a trusted servant. When they returned on Monday, July 7, the grandfather said that he had not seen the servant since Friday night, that she had gone away, and

that the door of her room was locked. When the door was opened, the maid was found dead and covered with wounds.

In England, I suppose, the Coroner would have held his inquest. In Scotland there is no Coroner's Court. The inquiry into such affairs appears to be left to an authority called—I really do not know why—the "Procurator Fiscal." He, says Mr. Roughead,

SPECIMENS OF ANCIENT CRETAN ART FROM THE
NEW MUSEUM OF CANDIA AND THE ANTIQUARIUM
RECENTLY BUILT AT GORTYNA BY THE CRETAN
PROVISIONAL GOVERNMENT.

By Courtesy of Professor Federico Halbherr.

"collects evidence and reports to the Lord Advocate as Crown Prosecutor."

The Procurator Fiscal, in this case, must have done his duty when, on July 9, "the



FROM THE PYTHIAN TEMPLE AT GORTYNA:
A STATUE BELIEVED TO REPRESENT APOLLO.
The statue, which is colossal in size, is known as that of
Apollo Citharæos—that is, Apollo the Harp-player.

old man Fleming" was apprehended, brought before an authority styled "the Sheriff Substitute," and examined before him. The patriarch was thus examined for four hours, and no man knows what evidence he gave, because "the secrets of a criminal investigation conducted by the Procurator Fiscal are, unfortunately, inviolable."

As Dickens's Mr. Sapsea says, all this is "very un-English." You are suspected of a murder, and you, even if your age be eighty-seven, are examined for four mortal hours, and (unless you are brought to trial for the crime) no man may know what you said; not even if another citizen happens to be put on trial for the same misdeed. But if you are tried (as far as I understand), what you said during these four hours—if corroborated at all by external evidence—may be brought up against you. But it cannot be set forth, cannot be produced against you if another person is accused of the crime.

Surely, all this procedure is not only un-English (why should Scottish law be English?) but unfair to all concerned! It is true that

nobody need answer questions when confronted with the Sheriff, but very few half-educated or uneducated men or women dare to say to the Sheriff (or the Procurator Fiscal), "Fish and find out." That is the schoolboy's reply which (if apprehended in Scotland) I will make to examiners. But I have studied the subject in the legal treatises of Gaboriau, Boissigobey, and Montépin, an advantage which the middle classes, in Glasgow, do not enjoy.

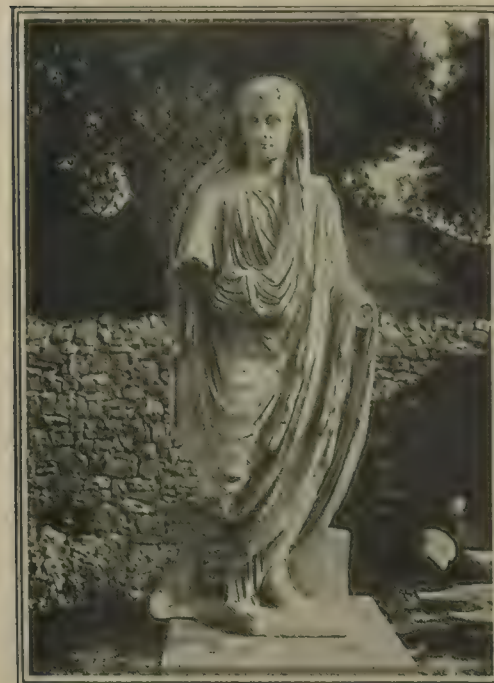
However, the patriarch was pretty wide awake. What he said we may not know, but the Procurator at once examined, on two occasions, a Mrs. McLachlan, the wife of a mariner; and then apprehended her husband (who, as they knew, was on the briny when the crime was committed) and herself. Taking her evidence first, they found her lying; they found that she had pawned a few spoons belonging to the Flemings, and that she had concealed blood-stained garments of her own, and others of the victim, and they examined her at portentous length; held her captive, and released the venerable old man. Some fourteen weeks elapsed before the trial. The question was really most mysterious. A steady, stalwart servant, respected by her employers, had been murdered with savage ferocity, for no conceivable motive, by a man of eighty-seven, or had been murdered by a weak woman, her most intimate friend, either during some sudden quarrel, or for the sake of a few silver spoons, though the murderer might have taken a quantity of more valuable things, and money.

Meanwhile, the patriarch, notoriously a most inquisitive man, had told no mortal of the sudden disappearance and prolonged absence of the servant; had not caused the door of her room to be opened; had not even gone into the area and looked through the window into the locked room. Under cross-examination he broke down perilously. Nevertheless, the Judge overlooked what was suspicious in him; and the jury found Mrs. McLachlan guilty. Then the accused telling a new and startling story, the dramatic element came in: the curious may find it in Mr. Roughead's book.



THE ARCHAIC TERRA-COTTA HEAD OF DIANA:
THE FRONT VIEW.

It is thought that the head belongs to some xoanon-like idol of the seventh or sixth century B.C.



FROM THE AGORA OF GORTYNA: A STATUE
OF AUGUSTUS.

The statue represents Augustus, the Roman Emperor, as a young man.

seven, and the servant, Jessie Macpherson, aged thirty-five, a trusted servant. When they returned on Monday, July 7, the grandfather said that he had not seen the servant since Friday night, that she had gone away, and



FROM THE AGORA OF GORTYNA: A ROMAN
PRIESTESS.

This statue and that of Augustus opposite have been recently purchased by the Cretan Museum.

FROM THE LOST "ATLANTIS" OF PLATO?—THE BRONZE HEAD, OLOKUN.

By COURTESY OF THE "BURLINGTON MAGAZINE."



1. OFFERED BY DR. FROBENIUS AS EVIDENCE THAT HE HAS DISCOVERED THE LOST "ATLANTIS" OF PLATO: THE SACRED BRONZE HEAD, OLOKUN, OF IFÉ.

2. REGARDED BY MR. C. H. READ AS MARKING THE HIGH POSSIBILITIES OF NEGRO ART: THE BRONZE HEAD, OLOKUN (PROFILE; WITH ITS GUARDIAN PRIEST).

3 AND 4. IN THE BRITISH MUSEUM: A CAST OF A PORTION OF A FACE IDENTICAL WITH THE SACRED BRONZE, OLOKUN.

Dr. Frobenius, a German traveller, recently announced his discovery of the lost Atlantis, that place of mystery referred to by Plato and other ancient writers. In doing so he laid stress on a number of works of art to confirm his theory. These are at Ifé, the sacred capital of the Yoruba country, in the English colony of Southern Nigeria. The Doctor argues that he became legally possessed of them; but the British Commissioner of the district has intervened, saying that the objects are sacred and not to be touched. In a most valuable

article in the "Burlington Magazine," Mr. C. H. Read, P.S.A., writes of the bronze head illustrated above: "This head was . . . greatly revered by the people, to whom it is known by the name of Olokun. . . . It is hardly necessary . . . for us to look beyond its own country for the production of this head. . . . By a curious coincidence there is in the British Museum a cast of a portion of a face, the original being in terra cotta, that is identical with the bronze just described. . . . This terra cotta also comes from Ifé."—(See Note elsewhere.)

WATCHED BY WARDERS ON RAISED SEATS: CONVICTS OFFERED THE CONSOLATIONS OF RELIGION.

DRAWN BY FREDERIC DE HAENEN.



AT A GOOD FRIDAY SERVICE: WELL-GUARDED PRISONERS IN THE CHURCH OF ENGLAND CHAPEL AT WORMWOOD SCRUBS.

It is the custom to assemble the convicts soon after nine o'clock on Good Friday morning, and to march them, in Indian file under the charge of warders, to the Church of England chapel. Each man receives a prayer-book and hymn-book in the lobby which adjoins the chapel. These he returns after service, when he is marched back to his cell. The warders on duty in the chapel occupy raised-seats, and face their charges—that is, to say, sit with their backs towards the officiating clergy. The average daily number of prisoners at Wormwood Scrubs is 1371.

ITS FIRST USE UNDER WAR CONDITIONS: AN AEROPLANE ON SCOUT DUTY.

PHOTOGRAPHS BY JAMES H. HARE.



1. A UNITED STATES WAR DEPARTMENT AEROPLANE ON THE MEXICAN FRONTIER: THE WRIGHT BIPLANE OVER THE CAMP.

2. THE AIRMAN AND THE PHOTOGRAPHER READY FOR FLIGHT ON THE MEXICAN FRONTIER: MESSRS. JAMES HARE AND PHILIP PARMALEE.

3. THE FIRST PHOTOGRAPH OF THE MEXICAN FRONTIER TAKEN FROM AN AEROPLANE AND UNDER CONDITIONS APPROXIMATING TO THOSE OF WAR: LOOKING ACROSS THE RIO GRANDE, NEAR LAREDO, INTO THE BORDERING PLAINS OF MEXICO.

As we have already noted, the photograph of the Mexican frontier was taken under what may be described fairly as war conditions. The photographer was passenger on the Wright aeroplane lent to the United States Army in Texas for those manoeuvres which caused some comment and possibly a little trepidation in Mexico. It was on this machine that Mr. Philip

Parmalee, carrying Lieutenant Foulois, of the United States Army, as passenger, flew from Laredo to Eagle Pass, Texas. The flight made with Mr. Hare as passenger was from Fort McIntosh. It may be remembered that it was reported last month that the United States War Department had ordered three additional aeroplanes to Texas for scout duty.

BETWEEN THE SIX-INCH TEETH OF AN 80-FOOT-LONG PREHISTORIC FISH.

PHOTOGRAPH BY WALTER L. BEASLEY.



A RECONSTRUCTION "BUILT ROUND" TWO HUNDRED FOSSIL TEETH: THE JAWS OF A GREAT SHARK OF THE EOCENE PERIOD.

Our photograph illustrates a remarkable reconstruction of the jaws of a great prehistoric shark, an eighty-foot-long fish which lived during the Eocene period. The teeth, which are six inches long, are fossilised, and number two hundred, were found in the phosphate beds of South Carolina. Round them the reconstruction was made; their size enabling the

scientist to estimate exactly the size of the jaws in which they once had place. It should be understood that the teeth alone are the "real thing." The jaws have just been set up in the Natural History Museum of New York. Even the degenerate modern shark is an unpleasant enough monster. What his gigantic ancestor was may be imagined.

EXTRAORDINARY LEAPS OF SALMON: THE MOST REMARKABLE PHOTOGRAPHS

PHOTOGRAPHS BY A. RADCLIFFE DUGMORE.



1. HEADING STRAIGHT FOR THE BOTTOM, TO SULK FOR A WHILE.

4. A FREE SALMON LEAPING AT THE FOOT OF SOME FALLS.

7. NEARING THE END OF ITS POWERS OF RESISTANCE TO ROD AND LINE.

2. A GRILSE LEAPING HIGH, AND SCATTERING GLISTENING DROPS OF WATER.

5. NOT SUSPENDED, BUT ACTUALLY JUMPING.

8. A SALMON ATTEMPTING TO LEAP AND SWIM UP AN IMPASSIBLE WATERFALL.

To quote Mr. A. Radclyffe Dugmore, in "Country Life in America": "When the Irishman alluded to the salmon as a 'bird of a fish,' he probably did not realise that it is known to all who have watched the fish when hearing of a salmon, does not immediately think of the extraordinary leaps made by the fish when it works its way up waterfalls? The whole life history of the salmon is a series of leaps and bounds."

